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teachers, was entitled *One Reason Why Your Boys and Girls Need Latin*. This emphasized the point that the study of Latin makes the English language more intelligible. It listed 44 English derivatives from *mitto*; emphasized the importance to a right knowledge of English words of a mastery of the Latin roots; and pointed out again the help which a right knowledge of Latin is to the mastery of the spelling of such words as temporal, culpable, separate, etc. Another pamphlet is especially timely—*How Latin Helps in the Study of Spanish*. The Committee also offers to lend for a public lecture a set of 30 slides on *The Relation of Latin to Practical Life*, or a large scrapbook containing material of this character to be exhibited to pupils and parents.

One result of this campaign is that the editor of the *Wisconsin Normal School Bulletin* offered space to the Committee for articles about Latin. As Professor Grant Showerman wrote me some time ago, the Committee is "getting some of our gospel into columns where our voice has not been heard for ages".

The Classical Association of the Middle West and South, at its annual meeting at Iowa City, in 1914, appointed a Publicity Committee (see *The Classical Journal* 9.281-283, 10.245, 267-269). The purpose of this Committee is to get "the numerous considerations in favor of classical studies" before the general public, "to seek avenues of approach to the general public for things classical". Recently, this Committee, whose Chairman is Professor C. H. Weller, of the University of Iowa, has published a little pamphlet entitled *Arguing with Bob* (1 cent per copy, 20 cents for 25 copies, 70 cents per hundred copies). This is a conversation between Bob, who wants to drop Latin, and his father; the father's arguments persuade Bob that he had better continue with Latin.

In California active work of this sort for the Classics has long been done. Mention may be made again of the circular letter by Professors Gayley and Merrill (see *THE CLASSICAL WEEKLY* 3.73), and of the circular letter addressed by the University of California, in May, 1914, to teachers of Latin in the Schools of California (see *THE CLASSICAL WEEKLY* 8.17). The Classical Association of Northern California and The Classical Association of Southern California are flourishing organizations. In April, 1915, a pamphlet of 8 pages was issued, addressed to the teachers of Latin in the Schools in California. This gave a number of definite statements of University men engaged in various fields of work, all non-classical—English Composition, French, Political Science, Physics, Spanish, Metallurgy, Jurisprudence, Dendrology, English History, German and Zoology—concerning the value of Latin as a foundational study. In every community such a pamphlet, giving utterances of men and women well known in that community, and not professionally committed to the support of the Classics, would surely be of service.

Recently Professors C. C. Bushnell and P. O. Place, of Syracuse University, prepared a pamphlet entitled

*A Study of Requirements in Latin and Greek, Especially in Eastern Institutions, for the Degree of Bachelor of Arts*. The purpose of the pamphlet is to supply material for purposes of defence, should a movement begin, anywhere in the East, to reduce the amount of the Classics required in College. Syracuse University requires for the A.B. Degree 5 years of Latin plus 4 years of Greek plus "Roman History" and "Greek Civilization". Of the institutions within the same geographical area as Syracuse University, 12 require more years of ancient language than does Syracuse, 11 require the same number of years, 5 require less, in varying degrees. Section V of the pamphlet deals with the question whether there is in the institutions under consideration a tendency to one degree. To this question an emphatic negative answer is given. "Exhaustive inquiry from Presidents, Deans and Secretaries shows that there is almost no agitation in the East against the Classical requirements of the A.B. degree and the tone of the replies shows a firm determination to maintain these present requirements".

The campaign, then, is on. Its aims are high—the intellectual salvation of our country. The forces engaged in the campaign are more numerous than in other days, better trained for fighting, more resolute and more confident. Are we individually to be spectators or participants in the campaign? C. K.

*(To be concluded)*

#### REACTIONS TO THE LATIN STIMULUS<sup>1</sup>

It is said to be incredibile ac falso memoriae proditum that there ever were teachers—good teachers—of Latin, who required from their students little reaction except the grammatical one. Even if it were so, it should be said that in such teaching there may be a stimulus, the love of conquest, and a reaction, a fierce combat with the hosts of an alien tongue.

There was sometimes in the class-rooms of those old Romans of ours a vicarious reaction of the teacher to the 'grandeur that was Rome'. On such a day, would our teacher say, 'You have done well with your literal translation. Now, *this* is what it *means*'. Then did we see poor Caesar, whom we ourselves had murdered with our several daggers, covered with a decent mantle of real English. Then was reenacted for us a scene that we had never so much as dreamed of—the big, blonde Germans, seeking their 'place in the sun'; the small, sinewy Italians, veteran legions, panic-stricken, cowering in their tents, making their wills, planning mutiny; Caesar, shaming, stinging, spurring, soothing, winning.

But what if the teacher had helped us find for ourselves the dramatic intensity of this incident, and had let us discover, as did Miles Standish, that "here was a man who could both write and fight"?

<sup>1</sup>This paper was read at the Ninth Annual Meeting of The Classical Association of the Atlantic States, at Swarthmore College, May 8, 1915.

Our teacher learned his art at a time when laboratories were not, when the College instructor in physics performed the experiments, while the class looked meekly on.

Is it too much to claim that in the teaching of the Classics, as well as of science, we have taken a step beyond our masters in recognizing in boys and girls the love of initiative, discovery, and creation? The boy likes to make a book-case, the girl, a shirtwaist; both like to form judgments, draw comparisons, make distinctions, connect cause and effect; above all, do they love to sit in judgment on human actions.

Not that the product of their thinking need be of intrinsic value; it is the process that counts. Youth can wait until it writes its doctor's dissertation to add materially to the sum of human knowledge! Meanwhile, its impulsive inferences, its straight reasoning from false premises, its ethical enthusiasms, its pleasure in discovery and creation, are parts of the joy of living, and of the preparation for living.

Boys and girls like to think; it is good for them to think. It is not for teachers—or editors—to forestall their thinking, but to offer the stimulus and enjoy the reaction. That the result has not all the sameness and certainty of a chemical reaction but adds to its interest.

One intelligent mistake is worth more than many correct answers, based on surface indications or on 'Notes'.

Even in that side of classical study in which authority is indispensable, there is ready response to suggestion.

In the oration on the Manilian Law (Chapter 21) Cicero nails his argument in these words: *Atque haec tot exempla tanta ac tam nova profecta sunt a Q. Catuli atque a ceterorum hominum auctoritate.* The teacher said, 'The verb is from *proficiscor*, not from *proficio*. How do I know that?' There was a period of watchful waiting, but the answer came—'The preposition *a* proves it'. Later, the more superficial fact of a difference in the quantity of *o* was noticed.

In a second year class, a girl at the board was seriously advised by a girl on the benches, 'If you can find a deponent verb, you need not use the ablative absolute', and another broke in with '*conspicor* is deponent'.

In Aeneid 5. 620–621, Iris, it is said,

fit Beroe, Tmarii coniunx longaeva Dorycli,  
cui genus et quondam nomen natiq̄ue fuissent.

In the course of sight translation, the question was asked, 'How does *fuissent*, as used here, differ from *fueraut*?' Three of the class, in two steps, reached the conclusion that Iris chose to impersonate a woman of influence.

A probable reason for the idiomatic use of *noctem* in Aeneid 1.683 was evolved by a member of the class.

The response to the suggestiveness of words is, we all know, most spontaneous. To a boy who knows his *fio*, it is necessary to say only that fiat money was paper without a gold or silver backing.

The humor of *auspices* in connection with a strawberry festival should be a discovery; so should the

mythical suggestion of *panic*, and the poetic truth of *trile*.

There is latent in many young people a sensitive appreciation of the force and significant position of words.

The apt comparison of the huge but aged Entellus to a *cava pinus* is sure to be noted. Conington's two conjectures about the meaning of *inanem*, as applied to the play-helmet of Ascanius, were both thought out by members of a class.

When once the distinction between *iam* and *nunc* is understood, there is genuine interest in the chase for the fitting English at each recurrence of the words.

A widely-used school edition of the Aeneid offers as translation of *infandum!* 1.251, 'horrors!' The melodramatic suggestion never fails to get a laugh, but it is enough to say, 'Examine the Latin word'. Some one is sure to arrive at 'unspeakable loss'.

In Aeneid 5. 790–792 Venus complains to Neptune:

Nunc omnia caelo  
miscuit Aeoliis nequiquam freta procellis,  
in regnis hoc ausa tuis.

The passage was at first translated without understanding of anything but grammatical facts. The hint, 'Find two words in different lines that bind the verses closely', brought finally the answer, *nequiquam* . . . *tuis*. (This relation, by the way, Dryden neglects). It was further volunteered that Venus was tactful in her management of Neptune, and that the position of *tuis* is purposely conspicuous.

*Ullro*, when once its versatile yet consistent character is known, gives particular pleasure. By the time the boxing match is reached, any class can see for itself the significance of the word in describing the fall of Entellus by the recoil of his own futile blow.

There is danger that this charm of words will lead to habits of careless or hasty inference. The authority of the Supreme Court, the dictionary, must always be felt. A word-club, self-organized and self-conducted, with teacher as Dictionary-assistant, has served to give a safe method to this natural enthusiasm. The habit of making words yield whatever of the gold of human experience went into their coining helps transform a careless reader into a thinker.

It is surprising to see how young students will sometimes come upon the conclusions of scholarship. A class was working on Aeneid 1.245–246. They were told that these lines have been criticised and were asked to find a fault, themselves. Before the end of the period, one girl was ready to say, 'Venus was too excited about Aeneas to talk of that underground river'.

Aeneid 6.489–493 was condemned by Mr. Gladstone. The class evolved not only Mr. Gladstone's criticism, but also an answer to it.

No class is so poor as not to find one argument for and one against the authenticity of a doubted passage—e. g. Aeneid 2. 567–588.

The question, 'How did Ascanius know how to carry on the situation created by Cupid?' (Book 2), was raised

by one girl. The answer, 'Venus had him dream all that Cupid did', came from another.

The reading of a passage from Dryden, Cranch, or Conington has often brought out from students the complacent remark that they can see more in the Latin than even their betters can express in English.

The reading of Dr. Holmes's First Verses, a rhymed translation of Aeneid 1.124-156, rarely fails to produce a reaction in kind.

Historical parallels are readily found. The ironical *Ithacus* of Sinon always suggests the 'Corsican'; and Cicero's remark (Manilian Law IX) about the sympathy of kings for kings recalls Louis XIV.

Of all reactions, the most free and eager is the ethical. 'Nothing human is foreign' to youth. The interest in the boy Ascanius is as vivid as is the interest in the boy Richard Carvel. When, in the hunt, the young prince scorns the deer and mountain goats, *inertia pecora*, and prays for a foaming wild boar or a real lion, one girl appreciatively remarks, 'Pretty ambitious for a small boy', and another rejoins, 'Just like a small boy'.

The pleasure in the unfolding of the character of the spy-patriot, Sinon, is acute.

Aeneas, as the paternal and easy-going master of sports, is not quite approved; in the matter of the foot-race, the question, 'What would you have done about the foul?', brings various answers. Some would have had it run again with Nisus barred.

Dido is generally first accused of mercenary motives, and then acquitted. These humanistic critics simply will not have the second person *dederis* in Aeneid 4.436.

The 'meddlesomeness' of the gods is generally resented. The difficulty of passing judgment upon a hero who is *fato actus* is, to some extent, recognized by boys and girls.

Artistic reactions to the Classics have been known from the time of the Pompeian school-boy. It was a Baltimore school-girl, who, to the familiar text-book cut, in which Aeneas leads Ascanius and carries Anchises, added, on the other shoulder, Creusa, with the legend, 'As it should have been'.

Latin composition books of thirty years ago were not enlivened by illustrations. Last year, a class was illustrating by series of pictures the stories they read. *Deus iuxta flumen sedet*, they read; and there he sits on a rock with feet dangling.

In a book bound in the art department of the School, two Vergil classes attempted about a dozen illustrations of Aeneid 1-6. Among the subjects were The Safe Harbor (1. 159-169), Celaeno's Prophecy and its Fulfillment, The Boat Race, Polyphemus, Scylla and Charybdis, Minerva, The Death of Dido. Most were original compositions and were done in ink, crayon, or water-colors.

But, of all forms of reaction to the spirit of the Classics, the dramatic is, perhaps, the most delightful and not the least valuable. It is the most natural response to the human interest.

In a High School class, the dramatic scene, beginning *Refer, inquis, ad senatum*, had been translated with obvious lack of appreciation. 'Lay down your book', said the teacher, 'and act the scene'. The idea was too new—the girl neither acted nor reacted; but another arose, selected a Catiline, and addressed the class as Senate. The lines were at that time spoken in English, but the incident led to a dramatization in Latin, presented as a class exercise and without costumes, yet thoroughly enjoyed.

The next year, The Hearing of the Conspirators was dramatized by a committee of the class, again without costume. The time was well spent; at least, no member of these two classes ever asked the perennial question, 'How many days did it take Cicero to deliver this oration?'

From the time when Pliny wrote to his friend Tacitus asking him to find a Latin teacher for the school at Como, Latin has been a dead language—in some Schools. To-day, it is more alive than in the time when all men spoke well of it.

What has been written from the experience and observation of one teacher in one School could certainly be matched by many teachers in many Schools. All do not seek or obtain the same sort of response, but wherever the teacher offers the stimulus of personal enthusiasm, backed by a reserve of scholarship, never pressed to its limit by the demands of the class, there will be a reaction worthy of all the best tradition and of the highest ideals of the present time.

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## CORRESPONDENCE

### A Protest

After reading the editorial on Caesar's Gallic War in THE CLASSICAL WEEKLY 9.81-82, I am moved to record a dissenting vote. The decline of the Classics in modern education is due as much to the retention of Caesar and Cicero in their traditional place in the curriculum as to any other cause. The most valuable contribution of the so-called Direct Method is not the oral instruction but the introduction of readers or conversation books containing fresh and attractive material. Mere reiteration will never make me believe that Caesar and Cicero are spontaneously appealing to the average child.

How many of us classicists keep a copy of Caesar on our shelf of favorite books? And another leading question (this is an excellent practical test): how many of us find Caesar interesting in an English translation? Probably some one, in answer to these questions, will tell me how often he has forgotten the flight of time while absorbed in the perusal of Caesar, even as Pliny forgot the earthquake in his perusal of Livy; but I still insist that to extract the human interest from the Gallic War is a fine art known to few. Only a trained and mature mind, fully versed in the language of the Romans, can hope to glimpse the personality of the